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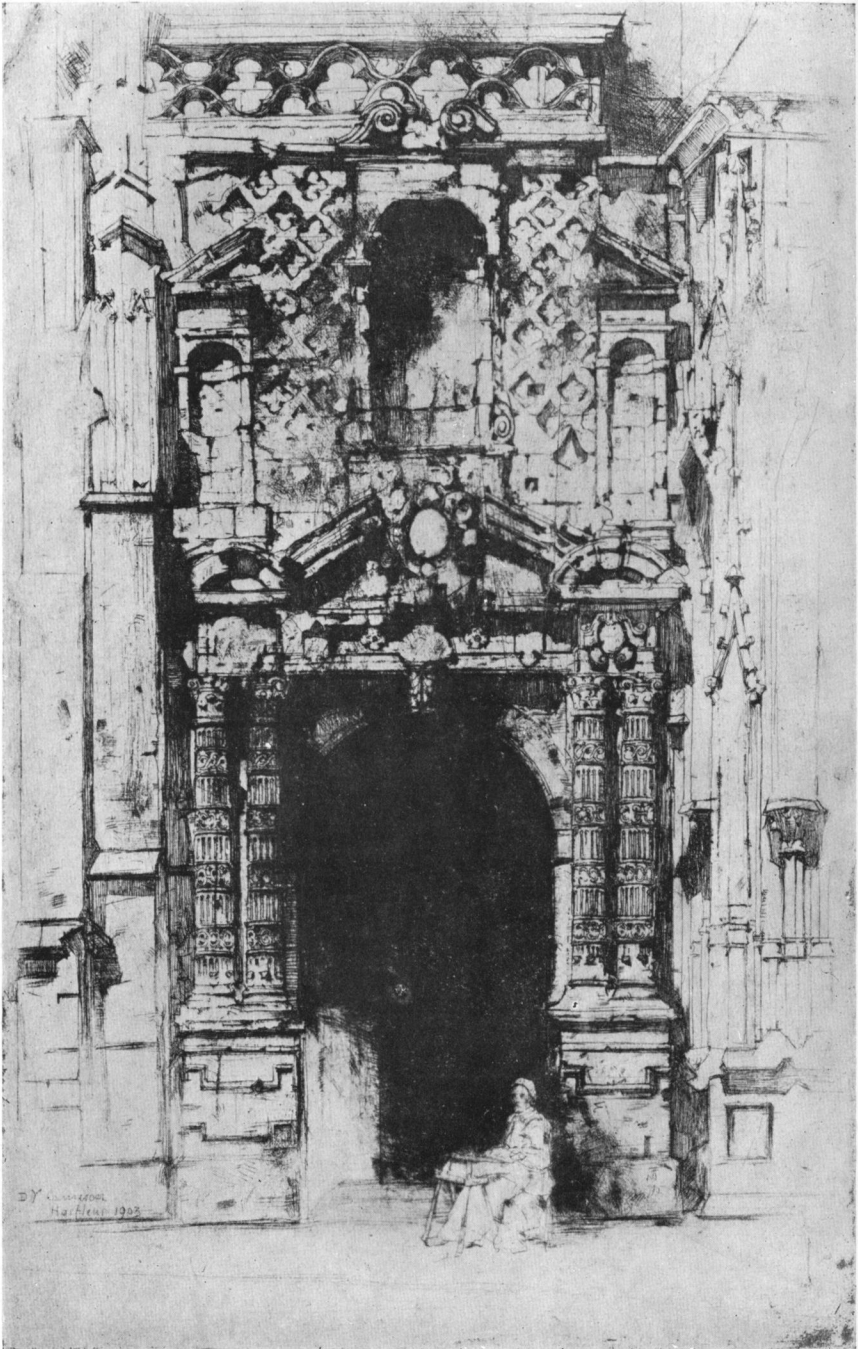
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The etching "Doorway—Harfleur," by Cameron, has been selected as the frontispiece to this number of ART AND PROGRESS, not only on account of its intrinsic worth, but because it manifests with peculiar force and charm the beauty of architectural detail wrought when artisans were artists and artists were master-craftsmen. For itself alone, however, "Doorway—Harfleur" may well be prized. It is a notable achievement, an example of what etching as a medium may yield in effect and suggestion in the hands of one so skilful and gifted as Mr. Cameron. Here is grace of line, charm of surface, poise and balance in composition. D. Y. Cameron was born in Scotland about forty-seven years ago and is both an etcher and a painter. His first etching was issued in 1888. In 1903 Frederick Wedmore published a catalogue of his works and enumerated 152 plates, at least one-third of which were even then declared masterpieces. A complete set of Mr. Cameron's etchings can not, it is stated, be procured to-day. There is no doubt that the influence of Meryon, Whistler and Haden have been felt by this etcher, but at all times his work has possessed distinction, sincerity and individuality; it stands alone. Mr. Cameron is a member of the National Scottish Academy and of the International Society of Sculptors, Painters and Gravers.

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DOORWAY—HARFLEUR

AN ETCHING

D. Y. CAMERON

ARCHITECTURAL SCULPTURE OF THE RENAISSANCE